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ABSTRACT

A beginner's course in drawing is presented. Course content covers a history of drawing, contemporary drawing, and techniques. Students will be expected to be familiar with history and technique at the end of the course. (CK)

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AUTHORIZED COURSE OF INSTRUCTION FOR THE QUINMESTER PROGRAM

DADE COUNTY PUBLIC SCHOOLS

Art Education: NATURE AND LIFE ON PAPER 6673.09
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NATURE AND LIFE ON PAPER

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ART CFT 8 6682.12

Written by Jean Belcher and Anne Hilf

for the

DIVISION OF INSTRUCTION
Dade County Public Schools
Miami, Florida
1971

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RATIONALE: The ability to draw well, empathetically, depends basically upon the individual's capacity to see, to feel, to imagine, and to make suitable marks on a surface. It is important for the art student to realize that every other activity in art depends upon these same abilities.

PHILOSOPHY OF THIS QUIN: IF THE STUDENT IS GIVEN:

Logical lesson presentation and sequence;

Logical integration of individual lessons into total art goals;

Logical classroom order and management that allows for freedom:

Freedom of activity

Freedom for the student to discover his own purpose

Freedom of the student to determine the materials and other elements that go into the final product

Time to familiarize himself with the task

Time to allow him to explore different approaches

Time to interpret and analyze relevant materials

Time to try out various schemes of organization

Plus - Constant collaboration with the teacher

The student will be able to fulfill the objectives of any artistic endeavor.

COURSE OF STUDY

QUINMESTER PROGRAM

I. COURSE TITLE: NATURE AND LIFE ON PAPER

II. COURSE NUMBER: ART 1 6673.09

ART CFT 7 6681.12

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III. COURSE DESCRIPTION: ELECTIVE

A. Textbooks or other materials:

Morman, et. al., Art: of Wonder and World,

Heyne, et. al., Art for Young America,

Collier, Graham, Form, Space, and Vision,

Englewood Cliffs, New Jersey, Prentice-Hall, 1967

(2nd edition)

Feldman, Edmund Burke, Art as Image and Idea,

Suggested media, tools, and surfaces - refer to course content

B. Advanced training or vocational scheme:

A beginning course in DRAWING - Preparation for all courses and activities where a background of drawing skills are required.

C. Method: Sketch trips, Discussions, Demonstrations, Studio Work, Evaluation

D. Course synopsis:

NATURE AND LIFE ON PAPER

1. Importance of Drawing
    a. Historical
    b. Contemporary
2. Introduction to Drawing Tools, Media, Surfaces, and Techniques
3. Introduction to Drawing Concepts
4. Idea Development
    a. Sketch trips
    b. Studio observation
    c. Imagination
5. Translation of Visual, Emotional, and Experimental Experiences into a Unique Graphic Communication
6. Evaluation Techniques - Student Work and Other Drawings will be Evaluated

IV. COURSE OF STUDY OBJECTIVES STATED IN BEHAVIORAL TERMS

A. Competencies expected of the student upon completion

1. The student will show his ability to integrate and translate graphically the result of an internal and/or external stimulus.

2. The student will apply his understanding in the use and care of materials and tools in the graphic process.

3. He will possess the ability to demonstrate an acceptance and understanding of what he and others have drawn.

B. The conditions under which competence will be demonstrated

GIVEN: Sketch trips, discussions, demonstrations, studio work and critiques, the student will demonstrate the competencies stated above.

C. A description of acceptable performance

1. PENCIL WORK - The student will be able to

   a. ... display knowledge of the basic procedures of handling a pencil.

   b. ... create a pencil rendering using a variety of pencil techniques.

   c. ... display knowledge of the basic steps of creating interesting textural effects with various types of pencil leads.

   d. ... find four drawings (not necessarily by the same artist) which exhibit considerable difference in the treatment of line.

   e. ... verbally or in writing recognize quality pencil drawings.

2. WORKING WITH INK - The student will be able to

   a. ... display a knowledge of the basic procedures of handling India ink and the various tools used to apply India ink.

   b. ... create an India ink drawing using a variety of India ink techniques.

   c. ... display a knowledge of the basic steps in creating interesting textural effects with various India ink techniques.

   d. ... display a knowledge of the proper care of India ink and tools.

e. ... find four India ink drawings (not necessarily by the same artist) which exhibit considerable difference in handling of the ink and tools.

f. ... verbally or in writing recognize quality ink drawings.

3. CHARCOAL, CONTÉ, PASTELS (Soft drawing media)

The student will be able to

a. ... display a knowledge of the basic procedures for handling charcoal, conté, and pastel, three media with similar characteristics.

b. ... create charcoal, conté, and pastel drawings using a variety of techniques.

c. ... display knowledge of the basic steps of creating interesting textural effects with charcoal, conté, and pastels.

d. ... find four drawings (not necessarily by the same artist) which exhibit considerable difference in their treatment.

e. ... recognize verbally or in writing quality charcoal, conté, or pastel drawings.

4. CRAYONS AND CRA-PAS - The student will be able to

a. ... display a knowledge of the basic procedures for handling crayons and cra-pas. (Two media with similar characteristics)

b. ... create crayon and cra-pas drawings using a variety of techniques.

c. ... display a knowledge of the basic steps of creating interesting textural effects with crayons and cra-pas.

5. MULTI-MEDIA - The student will be able to

a. ... display a knowledge of the basic procedures for handling mixed drawing media.

b. ... create mixed-media drawings using a variety of techniques.

c. ... display knowledge of the basic steps of creating interesting textural effects with mixed-media.

d. ... find four drawings (not necessarily by the same artist) which exhibit considerable difference in the treatment of mixed-media.

e. ... recognize quality mixed-media drawings.

f. ... display a knowledge of the care of mixed-media, materials and tools involved.

6. USE OF SPACE IN DRAWING - The student will be able to display full use of his drawing space.

CONTENT

STUDENTS WILL BE DIRECTED THROUGH ACTIVITIES TO ACQUAINT THEM WITH:

I. Importance of Drawing

A. Historical

1. Viewing and discussing quality graphic communications
2. Student independent study of significant drawing contributions

B. Contemporary

1. Viewing and discussing quality graphic communications
2. Student independent study of significant drawing contributions

II. Drawing tools, media, and surfaces

A. Tools

1. Brushes
2. Speed-ball pens
3. Ball point pens
4. Sponges
5. Pipe cleaners
6. Bamboo
7. Pencils

B. Media

1. Graphite
2. Charcoal

3. Conté
4. Ink
5. Crayon
6. Pastel
7. Cra-pas
8. Mixed media
9. Paint

C. Surfaces
1. Newsprint
2. Manila
3. White drawing paper
4. Charcoal paper
5. Brown Kraft paper
6. Construction paper
7. Scratch board
a. Light over dark
b. Dark over light
8. Newspaper
9. Paper towels
10. Cardboard
11. Wet paper

III. Drawing Techniques

A. Pencil techniques
1. Vary lead density
2. Vary pressure of application
3. Vary part of pencil used-edge, point, etc.

4. Vary length of line

5. Alter line through rubbing, smudging, erasing, etc.

6. Create texture by rubbings

B. Ink techniques

1. Vary ink applicator

a. Pen staff and pen point

b. Brush

c. Reed

d. Bamboo

2. Vary pen point

3. Vary pressure

4. Vary length of line

5. Vary ink application

a. Dilute with water

b. Dry brush

c. Wet paper

d. Smooth or rough grain paper

C. Soft media techniques (charcoal, conté, pastels)

1. Density of charcoal (type of wood used for charcoal)

a. Hard

b. Soft

2. Vary size of charcoal

3. Vary edge of charcoal used

4. Use smudging or rubbing of media

5. Removal of media from selected areas
    a. Kneaded erasers
    b. Chamois
    c. Silk or elephant ear sponges
6. Blending of colors and shading
    a. Finger
    b. Stump (hard rolled paper)
    c. Chamois
7. Fixatives used to adhere media to surface

D. Wax or oil base media techniques (crayons and cra-pas)
1. Vary edge of media used
2. Vary application
    a. Direction
    b. Pressure
    c. Line
    d. Mass
3. Use for rubbings
4. Use for blending colors
5. Use for overlapping of color and mass

E. Mixed-media techniques
1. Resist techniques (wax or oil based colors with India ink wash)
2. Scratch board
3. Experimentation with combined media discussed and used in quin

IV. Drawing Concepts

A. Linear drawing

1. Contour--A drawing made by the point of a drawing instrument of the outside and inside edges of objects that you can touch; i.e., significant edges
2. Blind contour--Limited looking at paper while using contour drawing techniques
3. Gesture--Rapid multi-line drawing capturing the essence and movement of the object being drawn
4. Continuous line--A drawing made by not lifting the drawing instrument from the paper
5. Variety of line--Created by using a variation of pressure, tools, and parts of tools
6. Selectivity of line--Decisions made as to which lines are most important to capture the feeling of the object being drawn

B. Mass drawings

1. Volume--Solidity of shapes and forms
2. Shading--Creating depth with light and dark contrasts
3. Transparency--Creating depth by overlapping

C. Space in drawings

1. Negative--That space which is not occupied by objects

2. Positive--That space which is occupied by an object

D. Texture in drawings--Real or illusionary surface quality

E. Color in drawings--Contrast and emotional color only

F. Combination of drawing concepts--Recognition of life as a combination of line, mass, space and texture

V. Lesson Development--more detailed information included in section related to activities and procedures

1. Sketch trips

2. Studio observation

3. Imagination

VI. Drawing Experience and Experimentation

VII. Evaluation Techniques--for use by teachers and students

A. Student evaluation of himself and others

1. Does the student or artist identify problems of real concern?

2. Does the student or artist confront the problems of concern honestly?

3. Does the student's or artist's art product display a combination of thinking concern and experimentation?

B. Teacher evaluation of the student

1. Does the student identify problems of concern to him?

2. Does the student confront these problems honestly?

3. Does the student consider the consequences of his artistic product?

   a. Does the product consider social standards?

   b. Might the product hurt someone?

4. Does the student work up to his ability?

5. Does the student show acceptance and understanding of what he and others have accomplished in drawing by one of the following:

   a. formal class discussion

   b. formal written evaluations

   c. informal talks with students

   d. student non-verbal evaluations; i.e., standing and really looking at a drawing, a pat on the back of a fellow student that is doing a "good" job drawing, etc.

PROCEDURES AND ACTIVITIES

I. PROCEDURE:

Each activity should be presented in a manner that includes:

A. Introduction to the topic

1. Lecture
2. Film
3. Field trip
4. Demonstration
5. Discussion
6. Student questioning
7. Art object

Be sure to vary the type of introductory presentation you use to enhance student motivation.

B. Establish relevance of the topic

1. Historical
2. Contemporary

C. Students work creatively with the teacher as a guide

D. Evaluation by teacher and students

E. Decide where you go next--students could also help select next area of need and concentration

II. ACTIVITIES:

A. Studio activities from observation

1. Hands, feet, heads, bodies
2. Motorcycles, bicycles

3. Crumpled paper or material
4. Animals
5. Enlarge found objects from nature
    a. Stones
    b. Flowers
    c. Vegetables
    d. Skeletal structures
    e. Leaves
    f. Use microscope
    g. X-ray techniques
    h. Overhead projector
6. Groups of people or objects--to show value difference
7. Groups of people or objects to show overlapping
8. Commercial approach
    a. Cartooning
    b. Fashion design and illustration
    c. Interior design
    d. Industrial design

B. Field trip activities
1. Landscapes
    a. Spanish Monastery, Vizcaya
    b. Gardens
    c. School grounds
    d. Water scenes

2. Boats, docks and marinas
3. Construction sites
4. Garbage dumps, trash piles
5. Buildings
6. Perspective drawing
    a. Hallways
    b. Streets
    c. Basketball courts
    d. Football fields
    e. School theatre productions

C. Studio activities from imagination
1. Landscapes
2. Dreams
3. Contemporary life
    a. War
    b. Protest
    c. Future projection
        (1) Ecology--What about tomorrow?
        (2) Where next in my life?
        (3) What will it be like?
        (4) Why does "this" have to happen?
4. Animals
5. Commercial approach
6. Feelings

D. Evaluation--same criteria as established in course content

THE FOLLOWING ARE RECOMMENDED FOR DISCUSSION AND VIEWING:

Cave Paintings

Giotto

Masaccio

Albrecht Durer

Leonardo Da Vinci

Michelangelo

Grunewald

Pieter Breugel

Peter Paul Rubens

Rembrandt Van Ryn

Eugene Delacroix

Vincent Van Gogh

Toulouse-Lautrec

Henri Matisse

Hokusai

John Biggers

Salvador Dali

Pablo Picasso

Charles White

Ben Shawn

James Gillray

Charles Shulz

Peter Max

Current Magazines and Newspapers: Ebony, Playboy (selected sections), Vogue, Miami Herald, (Jordan Marsh and Modernage ads, and the cartoon section, plus editorial cartoons)

RESOURCES FOR STUDENTS

BOOKS

Albert, Calvin and Dorothy Gess Seckler, Figure Drawing Comes to Life, New York: Reinhold Publishing Corporation, 1957.

Brooks, Leonard, Course in Wash Drawing, New York: Reinhold Publishing Corporation, 1962.

Cutler, Merritt, How to Cut Drawings on Scratchboard, New York: Watson-Cuptill Publications, Inc., 1960.

Dimmack, Max, Art Techniques for Amateurs, New York: The Viking Press. 1970.

Ernst, James A., Drawing the Line, New York: Reinhold Publishing Corporation, 1962.

Fitzgerald, Edmond J., Painting and Drawing in Charcoal and Oil, New York: Reinhold Publishing Corporation, 1959.

Froman, Robert, Science, Art, and Visual Illusions, New York: Simon and Schuster, Children's Book Division, 1970.

Gettings, Fred, Techniques of Drawing, New York: The Viking Press, 1969.

Hill, Edward, The Language of Drawing, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1966.

Hogarth, Paul, Creative Ink Drawing, New York: Watson-Guptill Publications, Inc., 1968.

Kampmann, Lothar, Creating with Colored Ink, New York: Reinhold Publishing Corporation, 1969.

Kaupelis, Robert, Learning to Draw: A Creative Approach to Expressive Drawing, New York: Watson-Guptill

BOOKS

Publications, Inc., 1966.

McLanathan, Richard, Images of the Universe: Leonardo Da Vinci: The Artist as Scientist, Garden City, New York: Doubleday and Company, Inc., 1966.

Nicolaides, Kimon, The Natural Way to Draw, Boston: Houghton-Mifflin Company, 1941.

O'Malley, Charles D. and Saunders, J. B. de C. M., Leonardo Da Vinci on the Human Body, New York: Henry Schuman, Inc., 1952.

Pitz, Henry C., Ink Drawing Techniques, New York: Watson-Guptill Publications, Inc., 1964.

Rottger, E., and D. Klante, Creative Drawing, New York: Reinhold Publishing Corporation, 1964.

Thiel, Phillip, Freehand Drawing, Seattle: University of Washington Press, 1965.

RESOURCES FOR TEACHERS

BOOKS

All books recommended for students are recommended for teachers also.

Benech, Otto, Rembrandt as a Draughtsman, New York: Praeger-Phaidon, 1960.

Feldman, Edmund Burke, Becoming Human Through Art, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

Goldscheider, Ludwig, Leonardo Da Vinci: Paintings and Drawings, New York: Praeger-Phaidon, 1967.

Harlan, Calvin, Vision and Invention, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

Herberts, Kurt, The Complete Book of Artists' Techniques, New York: Praeger-Phaidon, Inc., 1969.

Held, Julius S., Rubens: Selected Drawings, (two volumes), New York: Praeger-Phaidon, Inc., 1959.

Hill, Draper, Fashionable Contrasts: 100 Caricatures by James Gillray, New York: Praeger-Phaidon, Inc., 1969.

Hillier, J., Hokusai Drawings, New York: Praeger-Phaidon, Inc., 1966.

Kinsey, Anthony, How to Make Animated Movies, New York: The Viking Press, 1970.

Lidemann, Gottfried, Prints and Drawings: A Pictorial History, New York: Praeger-Phaidon, Inc., 1970.

BOOKS

Munz, Ludwig, Breugel Drawings, New York: Praeger-Phaidon, Inc., 1961.

Novotny, Fritz, Toulouse-Lautrec: Printings, Drawings, and Lithographs, New York: Praeger-Phaidon, Inc., 1969.

Pitz, Henry C., Sketching With the Felt-Tip Pen, New York and London: Studio Publications. 1959.

Rosenberg, Jacob, Great Draughtsman from Pisanello to Picasso, Harvard University Press, 1959.

Ruhmer, Eberhardt, Grunewald Drawings, New York: Praeger-Phaidon, Inc., 1970.

Schulz, Charles, Peanuts Classics, New York: Holt, Rinehart, and Winston, 1970.

FILMS AVAILABLE TO SUPPLEMENT THIS QUIN

(These films are listed in Dade County Instructional Materials Catalog, Bulletin 1 N)

Title and Time	Level	Catalog Number
Art Sources in Nature 20' C	S	1-11657
Artist and Nature, The 11' C	JS	1-05429
Backyard Artist 12' C	EJ	1-02890
Broadstroke Drawing 10' BW	EJS	1-04179
Care of Art Materials 11' BW	PE (good for higher)	1-04241
Creating Cartoons 10' BW	JS	1-04188
Discovering Line 17' C	EJS	1-11660
Discovering Perspective 14' C	EJS	1-11661
Discovering Texture 17' C	EJS	1-11659
Drawing with Pencil 11' BW	JS	1-04182
How to Paint in the Chinese Way 11' C	S	1-04254
Leonardo Da Vinci and His Art 14' C	JS	1-12497
Line and Art 11' C	ST	1-04167

Michelangelo and His Art 16' C	EJS	1-12499
Oriental Brushwork 16' C	ST	1-11689
Out of a Chinese Painting Brush 11' C	JS	1-04260
Perspective Drawing 8' BW	JS	1-04195
Picture Making at the Gang Age 8' C	EJS	1-00738
Picture Making by Teenagers 11' C	JST	1-04128
Rediscovery: Crayon 15' C	EJS	1-13253
Rembrandt: Poet of Light 13' BW	JS	1-11687
Space 10' C	EJS	1-04187

RESOURCES USED IN THIS QUIN

Bloom, Benjamin S., Editor, Taxonomy of Educational Objectives, The Classification of Educational Goals, Handbook I: Cognitive Domain, New York: David McKay Company, Inc., 1967.

Collier, Graham, Form, Space, and Vision, 2nd edition, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1967.

Dimmack, Max, Art Techniques for Amateurs, New York: The Viking Press, 1970.

Feldman, Edmund Burke, Becoming Human Through Art: Aesthetic Experience in the School, Englewood Cliffs, New Jersey: Prentice-Hall, Inc., 1970.

Gettings, Fred, Techniques of Drawing, New York: The Viking Press, 1969.

Kampmann, Lothar, Creating with Colored Ink, New York: Van Nostrand Reinhold Co., 1969.

Mayer, Ralph, The Artist's Handbook of Materials and Techniques, New York: The Viking Press, 1959.

Art Studio Tentative Course of Study, Pilot Program for Art Studio I, Curriculum Bulletin 17c., Dade County Board of Public Instruction, 1969.

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